

## AN AUGUST HARVEST OF NEW PLAYS

ANN MURDOCK  
in  
"PLEASE  
HELP  
EMILY."RUTH  
CHESTER  
in  
"TURN  
TO  
THE  
RIGHT."THE DOLLY  
SISTERS  
in  
"HIS BRIDAL NIGHT."

SOME anonymous donor of advice has sent the subjoined letter to the theatrical firm of Comstock, Gest & Elliott, asking that a new standard of fitness be set up for engaging actors and actresses for important roles in New York productions:

"Mr. William Elliott.

"DEAR SIR: Because I enjoyed so much your production of 'Experience' and consider it a play most edifying, pardon me, please, if my interest urges me to make this observation:

"Scientific and psychologically there is something yet to be realized by theatrical managers before plays will be all that they might be in attractions. I mean simply this: When an actor or actress applies for an engagement, too much importance is attached to their past experience in the profession by the manager, and not enough importance is attached to their appearance and personality. Take the parts of Love, Hope, Faith, Habit and even Excitement, and simple intelligence with a little patience on the part of the director to explain how he wants things done, and nothing more is required of the actress in the way of talent and experience.

"But just so surely as it moves our sympathies to see a really lovely woman forced against her will to do wrong because of circumstances, just so surely do these parts mentioned need to be played by women of refinement to get the best results. And when managers and producers realize, and not until then, that refinement, gentleness and sweetness in voice, face and personality, are the things of greatest value in the theatrical profession, and cease paying so much attention to 'reputation,' then plays will begin to have a larger interest.

"Considering how all mankind admires women of the highest type, it is incomprehensible how cast directors forget this and turn away valuable people when they do their casting. When I refer to women of the highest type, I mean those whose faces and personalities express refinement, chastity, patience, kindness, delicacy and cheerful sweetness. And there is hardly any man or woman who does not appreciate this also. Let us see more of it on the stage.

"AN OLD FRIEND WHO WISHES YOU THE GREATEST SUCCESS."

Whether the anonymous writer's intention was to prove that the present day professionals are not of the "highest type" or not, she (or is it he?) has overlooked the fact that directors in casting about for people to play in their productions are generally looking for people who can act. A pretty face and figure and an engaging personality may be at least half of the requirement, but without the ability to act these charms count for very little. It is very much to be doubted that a few kind words from a stage director can instantly enable an inexperienced person to acquire talent.

For that matter, too, the same standard of judgment might hold good in the engagement of a stenographer, secretary, laundress, were it not that the ability to be proficient in these lines before engagement is of primary value.

Although Adoni Fovieri likes America and New York has become in many ways a second home, she feels that in some respects theatrical matters are arranged better in France, as regards understudies, for instance. "In America," says Mme. Fovieri, "the position of understudy is a rather thankless one, as I found upon assuming the role for Doris Keane in 'His Grace.' I do not mean that conditions were not thoroughly congenial during the engagement, but I mean the system in vogue in the two countries is

entirely different. I waited about eight days after night for Miss Keane to be late, taken ill or something, but nothing happened. "The difficulty arose from my lack of knowledge of conditions in this country. In Paris, where I was graduated from the Conservatoire, it is the custom to allow an understudy to play the part a certain number of times each season, irrespective of whether the principal is ill or not. My impression

from those who read it that on Friday Mr. Savage cabled to Berlin and secured the American and English rights. The manuscript was given to Guy Bolton to read, and yesterday he signed a contract to deliver an American version of the piece for production in the early fall.

During the past year, with the exception of "Don-Pom" and a dramatic production which was never brought to Broadway, Mr. Savage was chiefly

## NEW PLAYS OF THE WEEK.

**MONDAY**—Lyceum Theatre—Ann Murdock will appear in John Harwood's comedy, "Please Help Emily." This will be the first production of the season for the Charles Frohman Company. In Miss Murdock's support will be Charles Cherry, Ferdinand Gottschalk, Alice John, John Harwood, Hubert Druce, Sydney Blair and Maud Milton.

**LYRIC Theatre**—The musical comedy "Katinka," by Otto Hauerbach and Rudolf Friml, will begin a return engagement with the original cast which was seen in it at the same theatre for a long run last season.

**TUESDAY**—Maxine Elliott Theatre—The postponed performance of "Blanche Ring in 'Broadway and Buttermilk'" will take place. This is the "comedy with songs" by Willard Mack lately called "Jane O'Day from Broadway."

**WEDNESDAY**—Republic Theatre—A. H. Woods will present the Dolly Sisters in the new farce comedy, "His Bridal Night," by Lawrence Rising. Pedro de Cordoba, Lucile Watson, John Westley and Jessie Ralph are among those in the company.

**THURSDAY**—Gaiety Theatre—The new theatrical firm of Winchell Smith and John L. Golden will present their own farce, "Turn to the Right," with a company including Ruth Chester, Samuel Redd, Edgar Nelson, Harry Humphrey, Louise Rutter, Lucy Cotton and Justine Adams.

**FRIDAY**—Astor Theatre—"The Guilty Man," a three act drama by Ruth Helen Davies and the late Charles Klein, will be seen. Irene Fenwick has the principal role. Gareth Hughes, Lowell Sherman, Emily Ann Wellman and Clarence Handyside will also be in the company.

tion had been that the same system was in force here, and it was some time before I discovered my error.

"To my sense it is rather a pity that the French system should not be in force here, because in France many exacting young players are more than glad to accept such positions, knowing that they are definitely assured of the chance to play the role before an audience and thus establish themselves at a bound, perhaps. Here no such assurance exists, and it is, I think, the chief reason why the profession of understudy is not regarded with any favor."

Since her engagement as understudy for Miss Keane Mme. Fovieri has been a member of the French Theatre Company in New York and appeared with Louis Mann for a season. She now has a part in "Up Stairs and Down," the new play by the Hattens which will be seen in New York this season, opening in September.

A farce which arrived at the offices of Henry W. Savage from his Berlin representative last Wednesday received such an enthusiastic reception

concerned with motion picture plays. He still has one picture uncompleted, but it is his intention during the coming season to concentrate on dramatic and musical plays. He expects to put forward a musical comedy, a drama by Johnstone, and a scenario writer, who submitted an idea of originality which requires some adapting before it can be staged.

The Savage musical productions have always been done on a pretentious scale, but his first musical comedy this year will be done in the more recent intimate manner. He owns the rights to a comedy which is adaptable to musical embellishment, and a score is being written around this.

Mitzi will again head the original cast of "Don-Pom," which goes on tour the last week in August. "Every woman" will enter its seventh season on tour, starting on a three months trip through Canada September 7. Contrary to report, he has not determined to revive "The Merry Widow" this season.

An event of importance to both the dramatic and musical world is an-

## IRENE FENWICK in "THE GUILTY MAN."

Shaw comedy "Getting Married," which will be presented the middle of October.

The place of presentation will be in keeping with the classical nature of the production, it is announced. At Huntington, L. I., on the shore of Oyster Bay, directly opposite the residence of Col. Roosevelt, Roland R. Conklin has just completed on his estate the erection of an open air amphitheatre which is a design and construction combine the characteristics of both the Greek and Roman. It is his plan to give a production of an unusual character, one afternoon and evening each year, and to devote the proceeds to a charitable cause. After consulting with Mr. Faversham regarding the dedicatory offering it was arranged that it was only after much negotiation and dealing that the consent was obtained by Mr. Faversham to use the music in this country with the Le Gallienne version.

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first play in a suit case and boarded a train for the East. Having to sail the next day, he began to think he never would write the play he had begun.

But he found London to be the coldest place he had ever been in, and on one particularly chilly afternoon he sat down in his room and wrote the second act. When it was time for him to be at the New Theatre—Wyndham's—that evening, he had finished writing act two.

"I was the only American in the cast," said Mr. Craven, "and as I had nothing else better to do I got busy on the play. If 'Bought and Paid For' had done better in London I would have finished my play there, but I only got as far as the second floor, with no roof on my house."

"I saw Mr. Brady in London before returning home, and he told me he wanted me for a piece with which to open the Playhouse. He added that he wanted a play—something light. I told him about my piece, telling him that it was the lightest play ever written."

"When I got back to New York I gave him the first and second acts of 'Too Many Cooks.' He read them and said he thought they were rather thin. I started to pick up my 'script, and he asked me what I was doing."

"I'm taking my play away," I said. "You don't like it?" "He explained that he did not say that exactly, but that he thought it was rather light. He persuaded me to leave the two acts and to write a third act. When he saw it he said it was the worst of all. This was a considerable damper."

"I never had any idea that 'Too Many Cooks' would be produced," smiled the actor-playwright. "If the play had a kind reception it was only because Winchell Smith and John Golden went down to Wilmington to see its premiere, and after encouraging me about it returned to New York ahead of us and spread the report that it would 'go.' But I had no idea it would. I felt dead sure that it would be carted to the storehouse early the next morning after our New York opening."

## ACTORS' BENEFIT TO-NIGHT.

"The Lights" Will Give a Show at the Amsterdam Theatre.

The all-star performance to be given at the New Amsterdam Theatre to-night for the Actors' Fund and "The Lights" will include many well known artists of the stage.

Fred Stone, of Monticomey and Stone, with his own company, has arranged a "great big surprise," Irving Berlin will sing some of his newest songs; Frank Timney and James J. Corbett have arranged a novel act; Bernard Granville and Will Rogers of

## THE SUMMER MUSIC

Many interesting selections are included in the programmes announced for Tuesday and Friday for the Civic Orchestra Society concerts in Madison Square Garden. On Tuesday Paolo Gallico, pianist, will be the soloist, playing a Hungarian fantasy by Liszt, while Walter Henry Rothwell, conductor, will play the overture to "The Flying Dutchman." Symphonic poem "Orpheus" by Liszt, and a suite from Bizet's "Carmen," besides another Strauss waltz which audiences by this time are getting pretty tired of.

On Friday the programme will include Gluck's overture to "Iphigenia in Aulis," "Scenes de Ballet" by Glazounov, "Italian Capriccio," by Tchaikowsky, a new selection by Paolo Gallico and "Evening Under the Trees," by Massenet. Miss Mary Jordan, contralto, will sing an aria from "Samson et Dalila." Then there will be another Strauss waltz.

Ziegfeld's "Follies" are going to do something a little different from their accustomed performances. Victor Moore and William Collier have a comedy act; Kitty Gordon and Jack Wilson have prepared a new act; Louis Hirsch, composer of the "Follies," will play some of his newest compositions. Other artists who will appear include Henry Ellis, Albert Von Tilzer, Roy Atwell, Don Barclay, Svor and Mack, Hussey and Boyce, Scharoff, Kaimar and Brown and the Gardner Trio.

The entertainment will be under the management of Daniel Frohman and "The Lights" committee, Sam Tauber, chairman, Klav & Erlanger and E. Ziegfeld, Jr., have kindly donated the use of the New Amsterdam Theatre, and all the local theatrical managers are giving the benefit their hearty support.

HERE'S A BROADWAY ACTRESS. Laura Hamilton Has Not Played Outside New York in Five Years.

Laura Hamilton, who recently joined the cast of "Very Good Eddie" at the Casino Theatre, is the proud and happy possessor of an undisputed championship among Broadway actresses. She declares that not once in five years has she ever played outside of New York. During that time she has not even played in Brooklyn, her sole visits to that borough being made in an automobile on her way to her home in Bensonhurst.

In the past five years she has appeared on Broadway in eleven different shows, and in each case when they went on the road she calmly relinquished her role to an understudy and sat back waiting for the underlings. Miss Hamilton is a Brooklyn girl and went on the stage six years ago in the chorus of the Winter Garden. Her beauty and talent soon attracted the attention of the management and she was promoted to important roles. Here she also met the late Walter Tilly's play, "The Flame," only recently returned from Moscow, where he spent two years directing motion picture productions of Russian classics. Among the works, which are well known even on this side of the Atlantic, of which he made the screen versions are the following: "The Idiot," "Anna Karenina," "War and Peace," "Crime and Punishment," "Turgenev's 'Fathers and Children,'" "The Sea," "The Last Days of Pompeii," "The Last Days of Pompeii."

Mr. Le Soir looks back upon this experience as one of the most interesting of his life, and despite the war time atmosphere that prevailed, he found much charm and pleasure in his Russian sojourn. "It was Serge Sav-

she had another chance on Broadway. Then she appeared with Lew Fields in "Step This Way." Next came the news that Mr. Fields would have to go to Chicago. Would Miss Hamilton go with him? She would not.

Miss Hamilton told F. Ray Comstock that she wanted to stay in New York, and he at once placed her in "Very Good Eddie." Now she is very happy. But already her plans are made to stay in New York when "Very Good Eddie" goes on tour some time in October. Mr. Comstock proposes to keep Miss Hamilton right here in New York and has already contracted for her appearance at the Princess Theatre in his new production "Go to It."

"After all," she remarked, "I am beginning to get rather tired of Broadway, the white lights annoy me; the noise of the city gets on my nerves; I am beginning to long for a quiet little trip to some of our rustic towns. Some day I suppose I shall have an insatiable desire for country life, and then I shall ask some of the managers to put me with a company booked for a long welcome absence of that fawning attitude and sickenings praise which are so fly rampant toward the director in American studios, nor was there any appreciable attempt at wire pulling and petty intrigues. Although work progressed steadily all day in the studio, there was also a bit of spirit of comradeship. The samovar always steamed. Serge Savrasov himself served coffee, and there was ever handy a huge silver basket of delicious Russian pastries.

"Of course the war was a main topic of conversation, but the Muscovites were by no means letting it make their daily existence. All Moscow danced, went to the theatres, to the ballets, concerts, circuses. The rank and file of the people seemed more apprehensive over the state of the war, for Russians constantly overeat, and prefer four months a day to three. Yet they are a sturdy, simple race, and in all my dealings with them I found them to be straightforward, honest and sincere. I plan some day to go back again to Russia."

Not all the gaiety is supplied at the Hotel Shelburne at Brighton Beach by the review "Splash Me," although there is expert dancing to be seen in this. Then Marie Lavarre and her associates are entertaining, and there is also dancing for the visitors.

Will Rogers is chewing his gum and swinging his lariat, as well as telling his jokes, both up and down stairs now at the New Amsterdam Theatre. That is to say he is to be seen both in the Follies and the Midnight Frolics. There are other entertainers, as well as a place to dance which is never neglected by the visitors.

## WHERE TO DANCE.

Doradina is still demonstrating every night at the Montmartre at Midnight how well adapted a Western dance may be to an Old World surrounding. She is the most popular of the professional dancers, although it is certain that the spectators who dance all entertain the belief that they are about as expert as any of the others.

engagement in Chicago. I think if I learned to milk cows in Chicago or drive sheep along Michigan avenue I would appreciate Broadway a little more than I do at the present time. Too much of a good thing is likely to spoil me, and I am afraid I shall never be entirely happy until I have paid a visit to some of these cities of the middle West like Chicago and St. Louis."

## MISS RAMBEAU'S FANCY.

It is Able to Keep Her Cool in the Hottest Weather.

In these humid and windless days memories of chiller climes and icy times must be a grateful recollection indeed. At least they are to Miss Rambeau, leading woman in "Cheating Cheaters" at the Eltinge Theatre. Whenever the temperature rises to the insufferable degrees Miss Rambeau returns in fancy to the year 1906, and, presto, the snowy blasts make welcome music and the icy sketches about her make the sweltering of her neighbors seem incomprehensible and strange.

Because in 1906 at Christmas time Miss Rambeau found herself in Alaska. That was before she had found Broadway more than a dream and had enjoyed the experience of having her services sought by many ice makers of the country. Alaska then to her was a cold, cold place. Here then is a field picture of an Alaskan Christmas spent by Miss Rambeau and her mother ten years ago.

"In Alaska," says Miss Rambeau, "most of the children go to convent schools. Mother and I lived near a little chapel, where I used to go and play the piano and organ after school hours, so the children sang carols to play while the children sang carols. The children sang and with it a drop in temperature. We were very happy far below the mercury went to after sixty degrees below there is no way of telling. When the thermometer registers sixty below a bell is rung to warn the inhabitants to keep within doors and not to take the dogs and horses out. The cold is so bad it is impossible for animals to breathe, for their lungs freeze with the first inhalation. The natives are properly dressed, but most people stay within doors and await a rise in temperature.

"So when we heard the bell we knew there would be no festivities for us. Mother and I sat in our cabin and played chess all day. By way of celebration we had peach ice cream. It only took a moment for it to freeze.

In Alaska New Year's Day is the best of the year. Every one keeps open house, and the boys and girls dance. Champagne and other liquors flow like water and it is several days before things assume their natural aspect after the holiday. We had heard much about the method of celebrating New Year's in Alaska and were very glad to see two lone women, so we just hung the basket outside for the carols of our callers and shut the storm doors and windows of our cabin. The crowd came and knocked many times, addressing many remarks about their idea of our hospitality, but we didn't stir. They grew tired after a while and left, but they were back soon again trying to raise us. I thought they would surely tip over our little cabin before they got tired, but finally they gave up in disgust."

## PICTURES IN RUSSIA.

George Le Soir Tells of Interesting Experiences Abroad.

George Le Soir, who is rehearsing a path in Alaska, Walton Tilly's new play, "The Flame," only recently returned from Moscow, where he spent two years directing motion picture productions of Russian classics. Among the works, which are well known even on this side of the Atlantic, of which he made the screen versions are the following: "The Idiot," "Anna Karenina," "War and Peace," "Crime and Punishment," "Turgenev's 'Fathers and Children,'" "The Sea," "The Last Days of Pompeii," "The Last Days of Pompeii."

rasov who tempted me to go to Russia to superintend productions for his motion picture concern," says Mr. Le Soir. "I was in London at the time and although I knew only one word of Russian—and that was the name of a peculiar cabbage soup which I had eaten in restaurants—the proposal looked interesting to me, and I accepted."

"To my great surprise I discovered my very first day at the studio that nearly all of the artists spoke English and French, and some of them very well. Even two Italian ladies who were members of the company, Faustina Guardini and Rosalia Groce, spoke excellent English. Thus my task of directing was tremendously simplified. The Russian artists were wondrously considerate, and although my methods were in many respects different from those to which they were used, we got along splendidly, and they accepted the radical innovations which I made in the most wholehearted spirit imaginable.

"Yet there was at the same time a welcome absence of that fawning attitude and sickenings praise which are so fly rampant toward the director in American studios, nor was there any appreciable attempt at wire pulling and petty intrigues. Although work progressed steadily all day in the studio, there was also a bit of spirit of comradeship. The samovar always steamed. Serge Savrasov himself served coffee, and there was ever handy a huge silver basket of delicious Russian pastries.

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## JOHN LEWIS; HIS LIFE.

"Coat-Tails" Actor Appeared With Booth, Who Shot Lincoln.

Few people who have witnessed the performance of Arthur Hammerstein's production of "Coat-Tails" at the Cort Theatre realize that John Lewis, known as "Daddy Lewis" to his intimate friends, has not only had an interesting career as an actor but is also a civil war veteran and a man 50 years of age.

Mr. Lewis served four years in the civil war and four years on the plains and is one of the few survivors of Gen. Grant's army that Lee surrendered to at Appomattox Court House. He heard President Lincoln's first inaugural address and played in a production with Booth, who afterward assassinated Lincoln. Mr. Lewis opened an engagement at the Monticomey Theatre, Alabama, when Jefferson Davis was inaugurated President.

Mr. Lewis has been on the stage since 1857 and during his career as an actor has played with many famous stage stars. He will be remembered by his old friends as playing at the old Chatham Theatre of the Bowery of New York, and was playing there at the time it was destroyed by fire. Two years ago Mr. Lewis played with Mrs. Allen, and since then has been resting.

It was no easy task for the management of "Coat-Tails" to find one suitable for the character which Mr.

## THE NEW CINEMAS

William S. Hart in "The Patriot" is put forward as the principal attraction at the Rialto Theatre this week. The story of the photoplay deals with the Mexican crisis and is said to afford Mr. Hart ample opportunity for the display of his peculiar talents. Mme. Jeanne Moreau, formerly of the Metropolitan Opera Company, will be one of the soloists and Dr. Sugden's Alaskan pictures will be continued.

Vivian Martin will be a new-comer at the Strand Theatre this week in a picture play entitled "The Longest Love." The supplementary feature will include the Strand topical review and travelogues and a musical programme, to which Arthur Aldridge will contribute.

A dramatic story of a great handicap race and a man's faith in a horse will give William F. Ziegfeld's Academy of Music principal attraction, "Sporting Blood," which begins a four-day run to-morrow. Dorothy Bernard is the heroine of the picture.

Marguerite Clark is to be seen at the Broadway Theatre in the Famous Players' latest picture, "Little Lady Elton." Miss Clark has a new wardrobe and is, it is said, admirably, and the locale of the play is laid in Ireland into the bargain.

The only motion picture play which continues to run with unabated popularity is Mr. Lewis' allegory, "Civilization," at the Criterion Theatre.

Lewis is playing, and after much protest he was indeed induced to He portrays the role of a simple minded old office man, known as Lewis, and his absentmindedness is responsible for many laughs in the production. It also gives him an opportunity to add further to the laurels he has already won. The parts of "Civilization" are played by a long list of stars, including the late Mrs. Lewis, who played in his last motion picture, "Civilization," which many theatres may remember.

Three mural decorations have been completed in the Strand Theatre, the group being the last of a series begun when the theatre was opened. These paintings are in the hall of the theatre and can be seen by the audience. The first shows a scene from the life of the late Mrs. Lewis, who played in his last motion picture, "Civilization," which many theatres may remember.